

In Recital

Alice Boyd, organ

**Candidate for the Master of Music degree
in Applied Music**

Tuesday, March 29, 2005 at 8:00 pm



**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**



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From <i>Livre d'orgue</i> (1699)	Nicolas DeGrigny
Veni Creator	(1672-1703)
I. en taille à 5	
II. Fugue à 5	
III. Duo	
IV. Récit de Cromorne	
V. Dialogue sur les grands jeux	
Est-ce Mars	Jan Pieterszoon Sweelinck
	(1562-1621)
Prelude and Fugue in C Major, BWV 566 (c. 1705)	Johann Sebastian Bach
	(1685-1750)

Intermission

From <i>Clavierübung III</i> (1739)	Johann Sebastian Bach
Wir glauben all an einen Gott, BWV 680	(1685-1750)
Duetto III, BWV 804	
Prelude on the <i>Passion Chorale</i> (2004)	Alan Reesor
	(b. 1936)
Five Dances for Organ (1982)	Calvin Hampton
II. At the Ballet	(1938-1984)
III. Those Americans	
Cantabile (1878, published 1883)	César Franck
	(1822-1890)
Symphonie No. 1 in D Major, Op. 14 (1898-9)	Louis Vierne
VI. Final	(1870-1937)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Boyd.

Ms Boyd is a recipient of a Beryl Barns Memorial Award (Graduate)

Program Notes

Nicolas deGrigny was born into a family of musicians. Little is known about his life prior to 1693, when he became organist at Abbey Church of Saint-Denis in Paris. In 1695 he married Marie Magdalaine de France and they had seven children together.

As a composer, DeGrigny was part of the French Classical tradition. During the French classical period composers typically wrote masses or hymns. These compositions would then be published under the generic title of *Livre d'orgue*. DeGrigny's *Livre d'orgue* was published in 1699 and it contained his entire collection of compositions for the organ. It opens with the famous "Conctipotens Genitor Deus" setting for Mass IV, and concludes with four hymn suites. In most instances French composers of that time period (ie., Couperin, Raison, and Corette) wrote only mass settings but DeGrigny is one of the few to write hymn versets as well. The hymn *Veni Creator* honours the Holy Ghost, the third entity in the Trinity. This hymn suite is carefully composed and offers a symbolic representation of the trinity through its use of the number three. For example, the first setting "en taille à 5" has fifty-four measures and fifty-four can be divided evenly by three. Also, the third setting, "Duo" is in 12/8 ternary rhythm and ends with a sequence of three bars.

Many believe DeGrigny was the most successful composer of his era because of the brilliant way he combined the plainchant of previous centuries with the lyrical nature of the then popular Italian opera.

Jan Pieterszoon Sweelinck (1562-1621) was born in the Netherlands in a little town called Deventer. Today he is known as the most famous Dutch musician to emerge from his era and country. From 1580 until his death he worked at the Oude Kerk in Amsterdam and this was not a position to be held by the less ambitious. His duties as organist required him to play for the daily services and to provide music every morning for those who came to pray and for tourists. He was also a musician of the city so he had to play for civic events and special occasions. Any hours not taken up by the aforementioned duties were spent composing and teaching.

In looking at the types of keyboard compositions Sweelinck wrote, *Est-ce Mars* falls into the secular variation genre. In addition to both secular and chorale based variations he also wrote toccatas and fantasias. *Est-ce Mars* is based on a French air and it opens with a statement of this secular tune. Following are six variations in which the tune is heard in different voices with varying accompaniments. The first variation is in canon-imitation style. The upper voice starts with the tune and two beats later the lower voice enters with the same tune. The second variation states the tune in quarter and sixteenth notes. In variations three and four the tune is heard amongst a whirlwind of rapid sixteenth notes. A contrasting fifth variation features the tune in a light, dance rhythm. The work concludes with variation six, a broad and final statement of the tune in its original note values.

The *Prelude and Fugue in C* is one of J. S. Bach's less frequently performed works and it is also known as the *Prelude/Toccatina and Fugue in E*. Since it was written during his early Arnstadt II and Mülhausen period it shows influences of Buxtehude's prelude style. Like the *Prelude and Fugue in C*, Buxtehude's preludiae were multi-sectional; the distinct "prelude" and "fugue" divisions normally present in Bach's works had not

been created. For example, the *Prelude and Fugue in C* is divided into four sections: an opening prelude, the first fugue, a free fantasia, and the second fugue. The opening introduction is a brilliant piece that could be used on its own. Stylistic repetitions of notes and sequences are the dominating characteristic of the first fugue. The free fantasia section has many scale passages that begin off the beat. It ends with a cliff-hanger imperfect cadence which begs to be resolved. The opening of the second fugue provides the resolution and this fugue is best described by the musician Charles-Marie Widor, "It begins like a fugue, becomes a chorale, and ends like a concerto." The subject of this fugue is a variation of the subject in the first fugue. The toccata-like ending of the fugue can be interpreted as Bach's compositional contrast to the tightly structured first fugue. These four distinct sections make this piece unique among Bach's preludes and fugues because they usually have only one prelude and one fugue.

"Wir glauben all' an einen Gott" and "Duetto III" are both from *Clavierübung III*, Bach's first publication for organ (1739). The *Clavierübung III* contains mostly chorale preludes based on the Catechism, but also included are four duets, and settings of the Kyrie and Christe. The entire collection is framed with an opening *Prelude in E Flat* and a corresponding closing *Fugue in E Flat*. The chorale prelude "Wir glauben all' an einen Gott" translates to "We all believe in one God" the opening line of the *Nicene Creed* as it is known today. This prelude is based on the chorale tune *Credo cardinale*, popular in the 15th century. This is one of only a few chorale preludes in which Bach does not state the entire chorale melody. In the case of "Wir glauben all' an einen Gott," it is because of the length of both the chorale melody and the text of the Creed. In fact, only the first and second lines of the chorale melody are used. The first line becomes the subject of the fugue in the prelude and the second line becomes the countersubject. The two distinguishing features of this chorale prelude are its firm pedal ostinato and the bold, loud registration that is requested with the heading "In Organo pleno." Many scholars believe that the pedal ostinato which repeats itself six times is a musical representation of the Creed text, "Firm faith in God." Similarly, the bold registration can allude to the strength of the congregation's voices when they stood to recite the Creed.

A striking contrast is heard between Bach's *Duetto III in G (Duetto III)* and "Wir glauben all' an einen Gott." *Duetto III* is a light, non-chromatic, two-part invention fugue that does not modulate. From a compositional standpoint the most successful element of this duet is the development of the semi-rolling quavers of sixteenth notes which can be heard through the entire piece. Bach's decision to include these four duets in the *Clavierübung III* is puzzling and there many possible explanations of their relevance. One explanation is that they were intended to be played during communion. However, because it was customary for hymns to be sung during communion this reasoning is not very plausible. A second explanation is that they were meant to represent the four gospels. Thirdly, perhaps the two voices of the duets symbolized the bread and wine of communion. Whatever the reason for their inclusion, it cannot be argued that they offer an ear-pleasing, light alternative to the often heavy and brooding Catechism chorales.

Upcoming Events

April

1 Friday, 8:00 pm

The University of Alberta

Concert Choir

Mystical Songs

featuring works by Vaughan Williams,
Brahms and Rutter

John Brough, Director

Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm

Happnin': The University of Alberta

Jazz Choir

Liana Bob, Director

Featuring the styles of Fletcher
Henderson, Lambert Hendricks and Ross,
Bobby McFerrin "Cannonball" Adderly,
the Manhattan Transfer, the Real Group,
and much more.

Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm

World Music Concert

featuring

The University of Alberta

West African Ensemble

Robert Kpogo, director

with the

Indian Music Ensemble

Wasanti Paranjape

and the

Arab Music Ensemble

Michael Frishkopf, director

Admission: \$10/student/senior, \$15/adult

For more information call 492-8211

3 Sunday, 8:00 pm

Faculty Recital

Guillaume Tardif, violin

Tanya Prochazka, cello

Milton Schlosser, piano

Clara Schumann *Trio in G Minor, Op. 17*

Robert Schumann *Phantasiestücke*

for Piano Trio, Op. 88

Felix Mendelssohn *Trio No. 2*

in C Minor, Op. 66

Admission: \$15/student/senior, \$20/adult

4 Monday, 12:10 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

5 Tuesday, 8:00 pm

Doctor of Music Recital

Eleni Pappa, piano

Free admission

6 Wednesday, 8:00 pm

Master of Music Recital

Trevor Sanders, guitar

Free admission

8 Friday, 8:00 pm

The University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor

Admission: \$10/student/senior, \$15/adult



Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).